



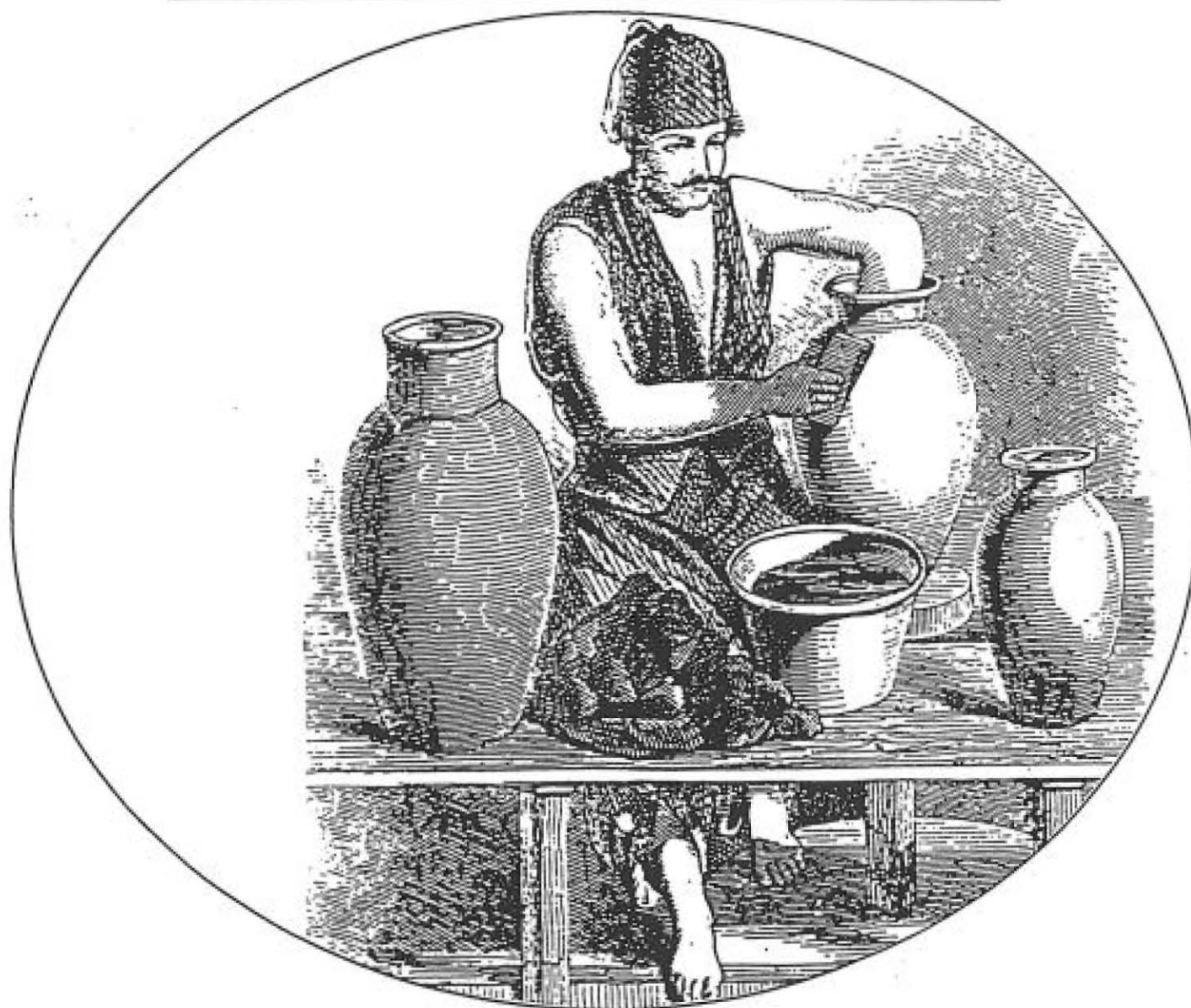
# Potters Guild of British Columbia

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## NEWSLETTER

March 1996

*Nathan's bunion finally decided him: it was time for an Estrin*



Made In Clay Information on Page 4  
Annual General Meeting Info Page 3

February is gone and I'm grateful for that. It seems that sadness and tragedy abounded and the spring is most welcome. Ironically, as I write this it's the first night of rain in over a week. Those misguided trees which started blossoming last week must be feeling rather silly right now.

It's late night on CBC and I'm curious as to how those announcers know all that neat stuff about the composers and musicians. And (it being late at night) my thoughts turn towards those CBC moles whose job it is to research the arcana of the 17th, 18th and 19th centuries. I once had a friend who was employed for 3 years by a research company. He went to the main library everyday and read through 3 decades worth of local newspapers starting from 1912 on. He was recording sports information. The strange thing was that he found himself becoming very engrossed and anxious about daily events that were decades old (he did, alas for his employer, stray from the sports sections). He quit when he reached the late 30's because he felt that WWII would be too traumatic to endure. In a very real sense, he was a time traveller.

Pots will do that do. I've mentioned before the incredible thrill I experienced when I picked up a pot that was over 4,000 years old. It was such a tangible connection with a human being who existed at the near beginning of written history. The bizarre permanence of clay is something I keep coming back to, perhaps because we live in an age when everything seems so transient. Although, let me tell you, if the damned xerox machine was fleeing my life, I'd be ecstatic. The bane of my Newsletter existence....

I had so many submissions this newsletter (hurrah) that some things will have to wait to next month, including a couple of workshop reviews and the internet article. Special thankyou's to Gillian McMillan for her lovely sketches of the Josh DeWeese workshop.

I missed the board meeting for February, but here is a brief rundown of the topics that were covered. If anything sparks your interest you can always call Jane or drop by to read through the minutes. Here goes: Financial statements were reviewed and all seemed much as it was in January: Carol Mayer reported on the status of the Off the Wall Exhibition at the Canadian Craft Museum and all seemed well. Jacki Berglund brought the board up to date on the Made In Clay sale. Darrel reported on the Outreach program, he had received no host forms at that point, but at press time did have a few. There was a discussion regarding a possible revision to jury procedures for Gallery Admittance and the AGM was a hot topic. Next board meeting is Feb. 28, 7 pm at the Guild office on Granville Island. Bye-bye! Karen-O.



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### Potters Guild of B.C. Newsletter

The Newsletter is published 10 times yearly as an information link with our members. Submissions of articles, letters and anything else are gladly welcomed and should be received to the guild office, attention newsletter, by the 27th of any month. Fax # is 604/669-5627.

Editor: Karen Opas      General Manager: Jane Matthews      Editorial Board: Tam Irving, Gillian McMillan, Carol Mayer  
Gallery Assistants: Darlene Nairne, Julia Maika, Christine Loch, Tamara Ball and Melanie Corbin

#### 1996 Membership fees (Based on Calendar Year Only)

Individuals: \$35      Institutions/Groups/Corporations: \$70      Seniors/Studios: \$20      Family or Studio (max of 4): \$50

Advertising Rates: Full Page: \$130      1/2 page or 1 column: \$65      1/4 Page or 1/2 Column: \$40  
Unclassified Rates: Members: FREE!!      Non members: Up to 3 lines \$8      each following line \$2

Board of Directors: President: Keith Rice-Jones; Vice-President: Linda Doherty; Treasurer: Pat Taddy; Secretary: June MacDonald; Directors: Tam Irving, Carol Mayer, Gillian McMillan, Ron Vallis, John Cloutier, Fay Hickey, Darrel Hancock.

## ALL YOU EVER WANTED TO KNOW ABOUT THE AGM BUT WERE AFRAID TO ASK

Date: May 3, 7:30 pm (Coffee and Goodies  
provided by board)

Location: Emily Carr Institute

### Reports:

Presidents Overview

General Manager

Treasurer

There will be a printed synopsis and a full  
accountants report available for perusal

### Committee Head Reports

Exhibitions

Outreach

Newsletter

### Election of Officers

In next Newsletter there will be

A) A slate of nominees for the  
available positions (5)

B) A mail-in voting form for members  
who cannot be at AGM

C) A proxy form for you to cast your  
vote and ballot on other matters arising. You can  
assign your vote to the General Manager, your  
regional board rep.(see last newsletter) or any  
other specified member.

D) Note that at the AGM nominations will  
be called from the floor and those in attendance  
will cast their ballots at this time.

### 3. Entertainment

There are many suggestions, ranging from  
ritual flagellation of the outgoing board members  
to the Dance of the Seven wedding tables, but  
what we came down to was having some sort of  
riveting and memorable presentation of  
astounding interest to those of the ceramic

### Notice of Upcoming Elections

Board elections will be held at the next Annual General Assembly  
on May 3. A nominations committee has been formed headed by  
Karen Opas and Darrel Hancock. Guild members are urged to  
contact either Karen (874-7134) or Darrel (588-2661) to submit  
nominations.

The following board members have 2 years left to serve on their 3  
year terms: Fay Hickey, John Cloutier, Gillian McMillan, Ron  
Vallis, Carol Mayer and June MacDonald.

Pat Taddy has one year yet to complete

Keith Rice Jones has completed his term and will not stand again  
Linda Doherty will stand for re-election.

Karen Opas who sat in for Dawn McNamara, has resigned to take  
on position of Newsletter editor.

Darrel Hancock completed Joe Nagel's term and will not stand  
Tam Irving will be retiring from his position on the board.

In all, there are five positions coming up for election. If you wish  
to be nominated or would like to nominate someone else, please  
call Karen or Darrel. A list of nominees and a short introduction  
to them will be published in the April newsletter.

## The Corner Chair

As the AGM is on the horizon and  
we are currently seeking  
nominations for positions on the  
board, I am reminded of the story  
of the Little Red Hen who wanted to  
bake some bread. Everyone she  
asked thought it was a good idea  
but declined to help for all sorts of  
reasons, so "she did it herself". Of  
course, when it was baked,  
everyone wanted to help her eat it.

Looking back, it's amazing to me  
that I've been on the board for 4 1/2  
years, taking over part way through  
a term and then doing an elected  
stint of 3 years with the last one as  
President. It has spanned a time of  
necessary but difficult and  
uncomfortable changes. As I leave  
(I have a self-funded leave from  
my teaching job and we plan to  
travel and catch up with ourselves)  
I feel that the Guild is entering a  
stable phase and that the new  
board will be able to steer the  
organization across calmer waters  
into real consolidation and  
eventually to that tropical paradise  
of an improved commission  
structure in the Gallery.

When I retire from teaching in a  
few years, I know I'm going to miss  
it and similarly, there's a lot about  
being on the board that I'm going to  
miss. There's always that  
umbrella, feel-good aspect  
because you're doing your bit for  
your organization, but beyond that,  
there's a sense of being able to  
give your personal voice more  
weight. I joined the board because  
I was disgruntled about some  
aspects of the organization and I  
wanted to make changes. What I  
found out was that my simplistic  
ideas, while being valid, had to be  
part of whole layers and levels of  
considerations. It's really quite  
fascinating and often maddeningly  
slow. What was an enormous,  
unanticipated plus, for me, was the  
sense of connectedness that I got  
from getting involved, getting to  
know people and the very rich  
camraderie that developed with the  
other people that brought such a  
rich diversity to the board.

In an organization for and about  
Potters, it is important that  
practising potters form a strong

core to the board but I would like to  
applaud the enormous contribution  
made by non-potter people like Dr.  
Carol Mayer with her vast  
knowledge of both ceramic history  
and her curatorial expertise and  
contacts through her position as  
Curator of Ceramics at the  
Museum of Anthropology. Also  
currently on the board is Fay  
Hickey who brings highly valuable  
marketing and business acumen  
from her role as manager of  
Arbutus Shopping Centre.

All the other people, even me I  
suppose, bring their own special  
contribution, vision and  
connections (sometimes it really  
helps who you know). Nobody is  
too qualified or unqualified to make  
a contribution to the Guild by being  
on the board. Every voice needs to  
be heard. And the board is insured  
against any financial losses by the  
Guild!

As far as commitment goes, there  
is a board meeting once a month  
(and we've just instituted a goodies  
roster) and additional involvement  
in a committee would be on a  
needs basis which might be as  
simple as finding specific  
information to take back to the next  
board meeting or taking a turn on  
the twice yearly gallery selections  
panel. At whatever level you feel  
you can get involved (yeah, yeah,  
I know you're busy, so join the  
club), your contribution to the guild  
will be valuable to others and  
enriching for you. And a thousand  
violins begin to play.

P.S. Don't wait for Darrel,  
Rosemary or Karen (of  
nominations committee fame) to  
phone you. Take the initiative and  
phone them.

Darrel 588-2661

Rosemary 291-0741

Karen 874-7134





## Fluid Clay -a Review of the Josh DeWeese Workshop

On the weekend of February 17th & 18th the Fraser Valley Potters Guild was pleased to host a workshop featuring Josh DeWeese, current Resident Director of the Archie Bray Foundation.

With a group of 52 fellow potters, Josh began the morning by loosely throwing a few large tea bowls using strong throwing marks or a rubber rib to enhance the surfaces. Some of these were immediately brushed with similarly spontaneous daubs of a yoghurt-thick white slip through which freely rendered drawings were incised with a wooden knife.

Throughout, Josh spoke eloquently of the aesthetic relationships contained within the forms of tea bowls, also the feel, visual weight and gestural qualities of finger pulls or ribbing. Further commenting that he likes them 'sloppy and goofy looking' he continued that all are not necessarily made just for drinking. While throwing mugs, Josh remarked that cups are a 'great intimate art form', that 'you hold it, use it, put it to your lips, and you can't do that with a painting.'

A few pots were then thrown thickly, shaped squarely while secured to the

wheel, and then faceted with a wire. They were then re-thrown on the inside to belly out the form, the consequence of which was the lip taking on a pleasing undulating lilt. In the case of the jars or a tea pot, a flange was sunk on the inside. As the flange sittings were a little asymmetrical, lids were made by first throwing a pad of clay on the wheel head. This was then wire cut for desired texture, the remaining flat lid was then cut off, draped over a bisqued hump mold, re-callipered for size and finished with a pulled handle to form a knob. During the faceting and lid-making Josh spoke of not being intimidated by making heavy pots, which was evidenced by the wonderful chunkiness of his work. When cutting through a wall during faceting, Josh was quick to reach inside the pot and apply a patch leaving the outside cut-through visible, thereby enhancing a seemingly casual play of clay. The first day was finished off with jugs, a casserole, teapot and a jar being thrown for altering and assembling the next day.

Of particular interest was a rounded jug form which was first sliced part way down one side, a section removed, the cut then re-knit smoothly and the opposing interior wall bulged out. A

thrown textured slab was then loosely applied to form a tall rising spout. The lip behind the spout was sliced back to articulate the swing and pulled coils were added to the cut lip to enhance the movement of the spout followed by a handle that was pulled from the bottom. With all the altering, pressing out the form, cutting and rejoining, the jug began to take on a very animate, almost bird-like quality.

With Josh's fresh and direct way of working a lot of new ideas come to mind. This is especially true for some of us who might have ill-afforded ourselves the opportunity of time to play. Through his affable style of presentation, we were shown different possibilities and a unique consideration of the material. Our special thanks to Josh for an exciting and rewarding weekend which will surely see spin-off activity as we start slicing, bending and pushing pots in new directions. Josh has generously donated his demonstration pieces to support the Tozan society.

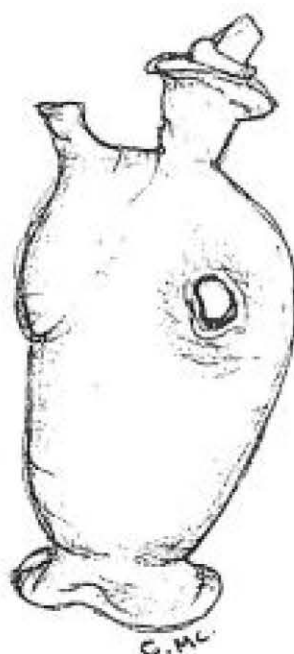
Darrel Hancock

### Curious George Responds to last months query regarding the January cover

Whilst the potter was out searching for a stolen pair of slippers, one of the local constabulary who had been called in to investigate this common case, ducked inside and found a seat for a quick break. The etching that was being done just then, captured him drinking his 19th century donut into the handy little goblet found by the coffee urn.

The goblet by the way (c'est vrai), may have been derived from the Cistercian ware of the English midlands around the end of the 15th century. (Ref; The English Country Pottery)

.....the other potters' pots don't resemble those on the ware boards either, because they are in fact, not potters but slipper thieves, interrupted mid heist by the constabulary and trying to avoid apprehension by mimicking potters. See the sweat?



### Made in Clay Update

All booths are gone, a waiting list has been started & if you are interested in being on it call Jacqui at 436-0053.

There are six tables left. Tables are going to be lined up along the entrance hall.

Exhibitors packages have been mailed out, let us know if you haven't received one.

Please return workshift guides to Rosemary Amon & your portfolio/resume to Celia Rice-Jones ASAP.

Meeting for committee heads will be held on Thursday, March 14 at 7.00 pm at 7027 Werks Drive, Vancouver (near Boundary and 49th). If you can't come please call Jacqui 436 -0053.

## Damage Control

Last November an occupational therapist visited our studio. As I was getting ready for Xmas sales, safety and health were far from my mind. The OT observed me at work, measured my height and limb length and the angles of various joints while I performed tasks. I like to wedge a 3 or 4 day supply of clay. This is, it seems, a BAD idea. The following is Glenn Matthews' synopsis of his visit with information that will be relevant to all our practices. Karen Opas.

Risk factors involved with potting include musculoskeletal injuries, exposure to toxic chemicals & other problems related to the overall work environment. Most potters seem well aware of the toxicity problems & hence the focus of the visit was primarily on the biomechanical aspects of potting.

The most common injury in a work environment is lower back pain. Physical factors such as work posture, lifting, pushing & pulling, and cyclic loading are emphasized as the main causes of LBP. Oddly, the two principal mechanisms of injury leading to LBP are 1. overloading from a single heavy lift and 2. sustained static loading of tissues from repetitive movement which interfere with blood circulation in the affected area. Potters spend long, static hours on the wheel or at the glaze table and then interrupt these activities to lift their 50 and 100 lb sacks of materials!

Overload: the preferred range of safe lifting is between the knuckles and the elbow/shoulders measured from a standing position with hands relaxed at the

side. Although the potter does not lift the blocks of clay frequently or for a long duration, they are being lifted from the floor and carried to the work surface. Stacking the clay boxes on a table would minimize excessive forces on the spinal discs and other joints. Using a wheeled transfer table would also help.

Long periods of stooped standing at the wedging table also add to LBP. Installing a footrest below the wedging station would reduce stress on the lower back and still maintain the downward forces needed for wedging. Alternating each foot on the foot rest as you wedge will increase support for the potters lower back. If a lot of time is spent standing in one area, a thick piece of carpet or rubber mat will absorb some of the downward force, so that the feet and shins will be less fatigued.

Exercise and regular movement of the spine does enhance the regeneration of tissue, especially that of the discs. It is a good idea to alternate between work activities which require stooping or hunching and those which do not. Take regular breaks to stretch and rest.

Wedging can cause repetitive strain injury (tendonitis and bursitis), and carpal tunnel syndrome -a condition where the nerve is compressed as it passes through the carpal tunnel of the wrist. Symptoms include numbness, swelling, pain and/or 'pins and needles' in the thumb and first 3 fingers. Excessive wrist angles, static

flexion of the neck (chin tucked towards chest for long periods) and shoulders raised and hunched during work activities are risk factors for injury. Sounds like wedging!!

Angling the surface of the wedging table slightly away would help prevent excessive wrist extension and head flexion. The straighter the angle of the wrist the better. Wrap the wrists with tensor bandages or a neoprene splint to provide warmth (better circulation) & external support for the wrists whenever possible. It is also very important to give muscle and connective tissue a chance to rest and recover. Preventative rest would be about 24 hours when no pain is present, or until the pain is gone if pain is present.

Glenn Matthews.

I found much of what I was told was plain common sense, but I needed the reminder provided by a professional. As I fall within the normal height range for a woman, my prebought tables are the correct ergonomic height for me. If you are outside the 'norm', personal body measurements will tell you the correct height for your work surfaces, shelves and stools. The Workmans Compensation Board has statistical tables that will help. If you want an OT to visit your studio contact the British Columbia Society of Occupational Therapists(736-5645). Costs vary, but will probably fall within the \$300 - \$500 range. Karen Opas

## Karen Opas Reads a Book



"Low Fire -Other Ways to Work in Clay" Leon Nigrosh 1980

I have often seen this book on a shelf and passed it by. The cover rather repulsed me. It is, frankly, rather tacky! It seems that I do judge a book by its cover. But the fact that this book has been in continuous print for the past sixteen years should have told me something. At the time Nigrosh wrote this book there was very little published information available for the low-fire enthusiast. Stoneware had been king for the better part of the last 25 years and woe to the burgeoning low-fire potter seeking knowledge. The book thus covers almost every aspect of low fire clay with the happy assumption that the reader is a near virgin to the techniques and materials touched on. Nothing is taken for granted.

Chapter 1 deals with unfired clay. Building with adobe, sculpture and even how to waterproof your adobe structure (a blessing in our climate). Chapter 2 tells you how to choose a clay body, how to dig it and prepare it, test the shrinkage & porosity, how to mix from commercially available materials and even where to buy ready mixed. For those of us who think that all clay comes in 44 lb boxes at Greenbarn this chapter will give you fantasies of driving out to the nearest creek and digging your own clay. He even gives the Canadian address to write to for survey maps that show your local clay deposits. The next four chapters cover non-electric firing methods. They are explained in accessible terminology and you may need to be physically restrained from

digging a firing pit in your backyard. Chapter 7 gives a 1-2-3 approach to Egyptian paste and the photo of the bead tree is cool. Chapter eight takes a brief look at earthen ware and you will have the ability to make lovely bricks by end of it. Chapter 9 very briefly (it's only one page) covers post-firing finishes. Chapter 10 reviews terra sigillata and even covers reduction decoration in terra sig, something not discussed in many books. Chapters 11 -14 look at different colour and glaze applications. Chapters 15 & 16 tell you how to make your own underglaze decals and photo clay. They are necessarily more technical than preceding chapters but are manageable by a near-novice.

Obviously, the book just touches on many aspects of low fire, but there is enough information that anyone interested in it will have a good jumping off point for further investigations. I highly recommend this book as an essential part of a potters reference library. It is straightforward and encouraging. Its 'you-can-do-it' style got me excited about something new in almost every chapter. The chosen photos that accompanied the text were interesting and relevant to the presented information. The bibliography and list of suppliers is probably a bit dated by now but, again, are a good departure point for further information. And it is CHEAP!!! At the Gallery book section it is 28.95 for a sewn, hard covered edition. I must leave now, the construction of my 11 bedroom adobe mansion beckons...

Karen Opas



As potters in B.C. we are really lucky to have 2 wood kilns for all of us to use in our back yard. Those that have been involved in the making and first firing have some idea of the devotion and hard work that has been involved to have built these fantastic wood kilns. There is the smaller Anagama kiln that takes 3 days to fire and the larger 5 chamber Noborigama (Tozan) kiln that can require seven days to complete a firing. Those involved in the experience of the 1st Tozan firing can tell you that it can't be compared to any other type of firing. It is an interactive sharing growth experience not to be missed. There is a direct interaction with the firing process over a period of time in which the potter is involved with the kiln and their fellow potters. In Jack Troy's new book on wood-firing he says that potters have been heard to say its "too labor-intensive to justify time away from other activities, but very few who have been actively involved in such events share that view".

Yukio Yamamoto is returning this March and the Tozan kiln is to be fired in April. As a potter that would like to participate in this firing it's easy for you to do so. You or your guild needs to be a member of the Tozan Society. The annual membership fee is \$20 per person or \$100 per Guild due every April. You must be a member to participate in the firing. As a member you will receive the Tozan Newsletter that will keep you up to date on what's happening. The cost of your pots in the

kiln depends on how much space you actually use. This fee is based on \$10 per cubic foot if you participate with the kiln firing, \$20 per cubic foot if you are not able to attend the firing at all. When you obtain your membership specific information concerning the details of this process, contact names and phone numbers, billeting, some rules to help guide you (ex. cone 10 clay body necessary), as well as some glaze recipe information.

Wood firing is a different aesthetic and wonderful process. Where your pot is placed in the kiln and how the flame and ash interact with your piece during the firing determine what your piece will look like following the firing. This is not putting a glazed pot in a kiln, turning it on, then when you take it out the piece will have the same predictable colour all the way around and you know pretty much what the pot is going to look like. If that pot doesn't look that specific way its supposed to, it's fallen short of your expectations. The wood-firing process involves different parameters with the work being transformed during the firing process often in an unpredictable way, that can surpass what you visualized was possible. You consider the piece and how the kiln can affect it, placing it in hopes to achieve certain effects -then hands stoke the wood to produce the heat and effects on those same pots built by your hands. There is the interaction with fellow potters

and the kiln during the firing that can't be compared. Each piece will be different and you will learn and evolve with the process. Explore and expand your horizons.

The January 96 Ceramics Monthly has an excellent article about a wood kiln Joseph Bennion fired in Jamaica that includes glaze recipes as well.

To become a member and for more information please contact Les or Maureen Beardsley in Ladysmith at 245-4867. The next Tozan firing will be with Yukio Yamamoto starting April 12th. Loading will occur on April 12th and 13th, then the firing will start as soon as the kiln is loaded. There will be a second firing with Yukio this summer starting August 8th, so plan to start early. Signing up for either firing and booking your shifts can be done by contacting Gari Whelon at 751-0860. So plan early to participate in firing the wonderful wood kilns we now have for our community to experience.

Cathi Jefferson

**Fellow Low Fire Types**, don't be afraid to try the Tozan, you can order Highfire Clay from Greenbarn, maybe share a box with a friend. It is suggested that we make the work a bit thicker than usual, grogged clay isn't a bad idea, either! An experienced wood fire person tells me that a clear cone 10 glaze on the inside of your pot (if functional), and a raw exterior that lets the ash and flame do the work can be brilliant. KO

## A Fiery Romance...



I fell in love with the wood fired kilns when I visited the Tozan kilns at the Northern Arizona University campus. These kilns were built by Japanese Master Potter Yukio Yamamoto. On my second trip to Flagstaff to fire the kilns I met Yukio and was invited to visit him in Japan. While I was there I helped fire the kilns at his home pottery. Firing these kilns is a wonderful experience. My dream was to bring these kilns to Canada and it has been fulfilled.

In China these kilns were referred to as Dragon Kilns and they live up to this name. They breathe flame and smoke in the latter part of the firing.

When the fire is first started it is kept small, but steady to warm up the pottery inside the kiln. As the heat works through the fire is increased creating a bed of charcoal and ash which then ignites the wood used for stoking. The fire is started in the Dogo House at the front of the kiln. A close eye is kept on the pots to see how the fire is progressing. It is magic to see the flame create the wonderful effects. Learning to read the pots and the degree of heat affecting them is an art in itself and takes many firings to learn the secret. We also, of

course, rely on modern technology in the form of cones. As each chamber comes to temperature it is sealed off and the next chamber is then lit until all chambers are fired. It takes four to five days to fire the kiln.

Firing the kiln is an exercise in co-operation by the teams. It is wonderful to see everyone working in concert to feed the "Dragon". Pottery is normally a solitary art form so it is great to see the potters enjoying the fellowship.

NOW comes the interesting stuff!!!!

Watching the fire and feeding it and learning to understand it is very satisfying. It is like a "Dragon" with a huge appetite. You can see the flame, feel the heat, hear it pulse through the kiln. You learn to become one with the flame and ride it through the kiln. You can feel the effects of the flame on the pots. It is a wonderful and very exhilarating sensation and there is nothing like it anywhere.

Come and join a firing....you will never forget it.  
Les Beardsley R.R. #4, Ladysmith, BC V0R 2C0

Dear Fellow Potters,

You may have heard of Amy Huppler's recent auto accident. She is a member of the guild and a fellow potter. We have set up a trust fund for her daughter Alyssa and hope that people can donate to it. As you can imagine, it will be some time before Amy can get back to potting, so let's be generous.

Amy and Alyssa were in a serious car accident with a Semi. Amy is not too bad, lots of stitches, a few broken teeth and lots of sore muscles. Alyssa, however, is in a coma at the Vancouver Children's Hospital. We have set up a trust fund at the Bank of

Montreal. People need to put the following information on their deposits to the Bank. Transit # 0710 Account # 8019-039. In trust for Alyssa Polliak. This bank is in Enderby, B.C., but you can donate at any Bank of Montreal branch. Since this is a serious and difficult situation, we need you to be generous. Amy also asks that you keep Alyssa in your prayers and thoughts. If anyone needs any additional information, they can contact me at 838-6228 or Box 776 Enderby, BC VOE 1V0. Best Wishes.

Roxi.

As we go to press, we have received the good news that Alyssa is now out of her coma and on her way to recovery. She and her parents are currently staying at Easter Seal House.



### Remembering Reg



I met Reg Dixon in the mid sixties when he taught at the Vancouver School of Art. His take on pottery was 180 degrees opposed to the formal Leach regime that I'd embraced in my first year. I can remember resisting, even protecting my turf. This he met with a gentle enthusiasm and, as I realized years later when it had a name, a wholistic view of life and art. Reg was generous to a fault, sharing music, meals, and anecdotes. In his ramblings to Europe and his time in South America he had grown into a person whose life and art merged. As a callow student, I had embarked on a "pottery as fine art" crusade, and completely missed the point. Nevertheless, I could feel the warmth and support Reg gave fledgling potters, regardless of their baggage. This support and open-mindedness extended to anyone who was passionate about an idea. His unified view played itself out on the wondrously fecund farm (here I learned composting) he and his partner Ellen cobbled together. He was completely at home here, nurturing the goats (on every stump and hummock), pigs chickens and trout plus almost anything else, including people, that found its way to Shaw Road.

On the farm you could see the cornerstone of his teaching - try it out and see if it works! This of

course translated to pottery as play. Potters from the lower mainland will remember his beads and especially those small, obviously loved, and intimately observed chickens he made. I can also remember seeing a mural of thrown bowls set into the facade of a bank on Granville out by the original White Spot.

Once incident has stuck in my mind and allows me to see Reg's face clearly. The elements of humour, play, and practicality - a kind of savvy - were expressed in a method Reg had of feeding his trout. He would suspend a chunk of ripe meat out over the pond and then take you out to see this automatic feeding system. With Reg grinning from ear to ear the maggots would drop off the meat and be gobbled up by his pampered fish.

I think Reg loved the richness of life's complexities, and I know his ironic and slightly bemused approach to it warmed a lot of us.

Lari Robson

Reg Dixon, a long time B.C. potter & teacher, died on February 11, 1996.

Sadly, we also offer our condolences to Charmain Nimmo, whose husband passed away unexpectedly in February.



## Gallery News

Well, despite all the downward trends in retail, the Gallery of BC Ceramics is continuing to show positive sales growth. In February, the Gallery has surpassed last year's monthly total by 22%, and for this month is 11.7% ahead of the target (conservative targets were set for the monthly budget figures so that income is not overinflated; the total yearly sales target is the same as actual total sales for 1995). Over the same period as last year, the Gallery has a 17% increase in sales to date. A large proportion of the sales so far this year have been to tourists who are buying more sculptural and therefore higher priced work, but the warm days in February also brought out the locals who purchased their fair share!

The opening reception for Debra Sloan's exhibit *Friends, Relations, Generations* will be on Wednesday, March 13th from 6 - 8pm. The exhibit will continue through to April 7th and will be followed by Joanna Borlase, the current Studio 5 ceramicist, whose show *Picket Fences and Shag Carpets* will open on Thursday, April 11th. The feature artist space for non-juried Guild members is now completely booked

for 1996. It's wonderful to have such a positive response from the community for this space - thank you! Look for Georgina Brandon's display of work in the Gallery during March, and for Erica Green's in April.

A reminder that April 15, 1996 is the deadline for submissions to the jury for those interested in showing and selling their work in the Gallery of BC Ceramics on an ongoing basis. The submission must include: 6 pieces of work, biography and artist statement, retail price list (50/50 commission), and \$25 + \$1.75GST = \$26.75 non-refundable jury fee.

## Guild News

The time is quickly drawing near for those members interested to stand for nomination to the board of directors. Although now is admittedly not the easiest of times, in terms of the organization's financial responsibilities, to take on the role of a board member, the picture for the coming year is not all doom & gloom (see Gallery News!). In fact, there are lots of exciting

and positive things happening or being planned, and the Guild has taken out directors' insurance to protect the personal assets of board members in the worse case scenario.

As I've said before, I look at 1996 as being a year of consolidation. We have developed a repayment schedule for our line-of-credit so that by September we should be in the black again! In fact, given that sales are substantially higher than budgeted for, an additional amount equal to about 40% of the surplus will be paid each month to reduce our debt even faster.

And, just to set the record straight, the ex-Ex. Director was only paid what his contract stipulated - the pressure on our cash flow was because we had to pay 6 weeks worth of severance all in a lump sum instead of over the 6 week period.

I hope this has put some of your fears to rest, or has at least alleviated them somewhat and I look forward to welcoming new directors to the board.

Jane Matthews

## Studio 5 Space On Granville Island, B.C. Available

The Potters Guild of B.C. offers the use of an equipped studio on a subsidized basis to person working in clay in Canada, and who is at an early stage in their career. The space is one of five in a large group studio. Tenure is from May 1st to April 30 the following year. The cost will be , including utilities, \$200 plus GST.

The successful applicant will be selected by the Guild Board from those applications received by March 20, 1996. Interested persons please send at least six slides of current work and a typed resume to the Guild at 1359 Cartwright Street, Vancouver, BC, V6H 3R7

## Canada Council Grants for Craftspeople are Offered for the First Time

The information session generated a lot more info than we can fit in but you can review Jane's copious notes at the Guild office. Here are the highlights:

Application guidelines and forms can be obtained by phoning the Canada Council office (1-800-263-5588).

The application deadline has been extended to April 1st, 1996

There are 3 grant categories.

A - Senior artist -15 or more years experience in professional arts practice with national recognition \$34,000 long-term; \$6,000 short-term.

B - Artist with 8 -14 years experience who has achieved recognition outside of

local community. Long-term \$17,000; Short-term \$5,000.

C - Locally recognized artists with 3 - 7 years experience. Only Short-term grants are available \$5,000.

Travel grant - Maximum \$2,500.

-You can only apply once a year, and in one category, except that you may also apply for a travel grant in conjunction with other grants.

-Grant is given on merit of past work as shown in your submitted slides, not on merit of the work proposed.

-You can apply to take a new direction -Make sure your slides are cohesive and the best possible. The folk from Canada

Council strongly emphasized this, as your slides are the main thing you are judged on.

-basic training (mentioned on application form) is quite broad, you can be self-taught, attended workshops, apprenticed etc., you need not have attended college! -collaborators can apply for grants but must do so as separate individuals.

-for resume purposes public presentation is defined as an exhibition in a recognized commercial or non-profit gallery, museum, artist run-centre etc. Craft fairs are not currently acceptable.

-Letters will be sent out around July 1. A rejection letter may include some instructive comments, but not necessarily. Good Luck!



**Wanted:**

Summer Employment in a Clay Studio for Emily Carr Ceramics Student. Part times hours are possible before Semester ends.

**Keen, Hard Worker!**

Contact Susie Osler 254 - 9773

**Wanted:**

Extruder, Wall Mounted with or without Die Set

Call Elaine, 768 - 4720, Westbank

**"The Mad Potters Tea Party"**

@ Delta Arts Council Gallery, 4869 Delta st. Ladner

April 1 - 29

11 am - 4 pm Monday thru Saturday

Draw for a free pot!

**Join in the Fun at Forst Pottery Gallery on the Sunshine Coast**

March 26th: Weekly Pottery Lessons

March 30th: Master Class: Gale Woodhouse & Pat Forst

Wheel throwing Demonstration

April 13th & 14th: Handbuilding Workshop

**27th: Gale Woodhouse Exhibition**

Workshops 9am -4pm \$90

Lessons Tuesdays 7:30 - 9:30pm, \$95 + GST

Contact 604/886-2543 1040 Chamberlin Rd. Gibsons

**Richmond Potters' Club Sales**

Dates: Friday, May 10, 3 - 9pm

Saturday, May 11, 10 - 3pm

Location: Richmond Cultural Centre

Minoru Park Plaza, 7700 Minoru Gate, Richmond

**Signature Christmas Craft Shows** Ottawa, Quebec City, Toronto  
Application Deadline is April 30, 1996. Dates are from Nov. thru Dec depending on city location. For more information and application form contact Contemporary Craft Shows Ltd. 37 Langley Ave, Toronto, Ont. M4K 1B4, 416/465-2379 Fax 416/4656561. Show is juried

**Vancouver Craft Market** is now accepting applications for the 3rd Annual Classic Christmas Craft Fair in Enterprise Hall at Plaza of Nations, Nov 28 -Dec 1 and the 15th Annual Original Vancouver Craft Market at Vandusen Gardens, Dec 13 - 15. For information, contact Simone Avram, 8540 Demorest Dr., Richmond, BC, V7A 4M1, 275-2724

**Original Traditions Contemporary Finecraft Exhibition and Sale**  
Pacific Rim Artisan Village, Chemainus, BC. August 16, 17 and 18, 1996. Application deadline is March 31, 1996. For more information and application form contact Box 1205

**Workshops**

**Bob Kingsmill** will give a workshop at Potters Addict Art Centre, 3251 -D Sexsmith, Kelowna, BC. The dates are March 23 and 24, if interested call 765-1810.

West Coast Clay Sculptors Association is putting on the workshop **"Portraiture in Clay"** by Bernice Ramsdin-Firth.

**Sunday March 24, 10am - 5pm**

Will be working with a model \$45 for members of WCCSA, \$55 for non members

100 Parker Street., #406

To register call Olga Campbell at 224 -6730

**Tile Painting Workshop with Gillian McMillan**

Hands-on workshop explores methods of applying coloured slips on handmade, earthenware tiles, as well as demonstrations on producing the tiles themselves. Sgraffito and resist techniques are used, along with painting and trailing using a variety of brightly coloured slips. Students pay \$5 per tile they wish to finish. Work is dried, bisqued and clear glazed before being returned.

**Sunday, March 31, 10am - 1pm** at the Shadbolt Centre #106

Cost is \$15.05

To register call : 291 -6864

**Throwing & Decorating with Whistlers' Dynamic Vincent Massey**

**Sunday, April 21**

10:30 am - 4:30 pm

Cost, \$25

Slides and Demonstration, Pot Luck Lunch -Bring Something!

Leave your name, number and a cheque at the West End Community

Centre Office, 750 Denman St. Vancouver,

604/257-8333 Parking off Haro.

**Examining Earthenware Glazes with D'arcy Margesson**

We are fortunate to have D'arcy Margesson back, Glaze Instructor at the Emily Carr Institute and a potter with over 25 years experience. This course covers 4 groups of low fire glazes suitable for electric kilns. The first day is spent exploring clear glazes. Majolica glazes, matte and texture glazes and engobes. Day two is spent examining and directing the fired results, with the goal of broadening the students understanding of the visual and technical aspects of these glazes.

**Sunday April 28 and Sunday May 5, 10 am - 4 pm**

Cost: \$69.58 includes glaze materials

Shadbolt center: Mather C & D.....Call 291-

**More on Back  
Page**

**"Mouse Droppings" Artists response to the Computer**

Objectify your response to the insidious, pervasive social icon of the late twentieth century. Deadline for submission is March 31, 1996. Show will run from April 20 to June 2. For entry forms & information contact: Jim Bragg, First Hand, 207 Queen's Quay W., Box 100, Toronto, M5J 1A7. Tel. 416/203-7773, Fax. 416/203-7781

**19th Annual Creative Craft Fair**

Nov 8 - 11, 1996, Pearkes Rec. Centre, Victoria, B.C.

Highest quality fine art, crafts, music, and daily shopping

spree contests. Reasonable Booth Rates; ample free

parking. Application now available. Submission Deadline,

**April 1.** Contact Terri Heit, 977 Kentwood Tc., Victoria, BC

V8Y 1A5, 604/658-2901

**Harrison Festival of the Arts**

Invites you to Participate in Art Market 96

Dates Available: July 6 & 7, July 12, July 13 & 14

**Application deadline is April 21,** and is juried.

For application and details write to: Art market 96, Box 399,

Harrison Hot Springs, BC, VoM 1K0

or call 604/796-3664 or fax 604/796-3694

#### Decorating Earthenware with Nathan Rafia

Learn techniques to decorate your earthenware. Instructor Nathan Rafia helps you to understand design principles and color composition as it applies to pottery. He will focus on brush techniques and slip trailing for majolica and slip ware. Nathan brings 9 years of experience in creating functional tableware, specializing in majolica.

Sunday, May 26, 10 am - 4 pm

Shadbolt Centre for the Arts

Cost \$26.75

Call: 291-6864 to register

**Fire Works '96:** Edmonton's Second Bi-annual International Ceramics Seminar, May 9-12, 1996. This seminar features international speakers who will lecture and demonstrate the latest innovations in ceramic arts. There will be numerous gallery exhibitions with tours.

Thursday May 9 thru Sunday May 12.

For more information and to register contact Alfred Schmidt, University Extension Centre, University of Alberta, Edmonton, Alberta, T6G 2T4 403/492-3034

#### Banff Centre for the Arts Summer Courses.

Explorations in Raku with Ed Bamiling, May 25 & 26, \$120 plus materials  
Clay, Myth and Fairy Tales with George Kokis, June 15 & 16, \$140 plus materials

Rockies Raku with Ed Bamiling, July 13-20 \$495 plus materials

Applications accepted up to 2 weeks prior to course start, room and board available

Contact: Office of Registrar, Banff Centre for the Arts, Box 1020, Station 28  
107 Tunnel Mountain Drive, Banff, Alta, T0L 0C0. Fax 403/762-6345

#### Island Mountain Arts Summer Courses

Handbuilding with Denys James using an adobe kiln. July 27 - 30 \$160

Etruscan handbuilding with Zeljko Dujundzic Aug 1 - 4 \$160

Contact 1-800-442-2787 for application and more information on courses or write to Island Mountain Arts, Box 65, Wells, BC, V0K 2R0 no deadline info available

#### Metchoin International Summer School of The Arts Summer Workshops

Robin Hopper -Glaze and Colour July 1 - 12

Steven Forbes DeSoule -Throwing and Raku  
July 1 - 12

William Porteous -Figure Sculpture July 1 - 5

Walter Dexter -Raku July 6 -7

Noboru Kubo -Traditional Japanese Pottery

Contact Meira Mathison, RR#1 Pearson College,  
Victoria, BC V9B 5T7

phone: 604/391-2430 or Toll Free 1-800-667-3122

#### Series 96

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Evelyn Grant, Garry Williams and Diane Sullivan

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(403) 342-3130, Fax (403) 347-0399

Email [anne.brodie@rdc.ab.ca](mailto:anne.brodie@rdc.ab.ca)

Or mail to: Anne Brodie

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Potters Guild of British Columbia  
1996 Membership Application Form

☐ Yes, I want to become a Member ☐ Yes, I want to renew my membership

We are applying for the following category of membership:

<input type="checkbox"/> Individual	\$35	<input type="checkbox"/> Senior	\$20
<input type="checkbox"/> Family or Studio (Max. 4 persons)	\$50	<input type="checkbox"/> Institution or Group	\$70
<input type="checkbox"/> Student (full-time)	\$20	<input type="checkbox"/> Corporation	\$70

Name: \_\_\_\_\_

Mailing Address: \_\_\_\_\_

\_\_\_\_\_ Postal Code: \_\_\_\_\_

Phone: \_\_\_\_\_

Mail or deliver to:

Potters Guild of BC  
1359 Cartwright Street  
Vancouver, BC  
V6H 3R7

We enclose \$ \_\_\_\_\_

The membership is for the calendar year.

**More Unclassifieds...**

**For Sale**

Cone 10 electric kiln, 6 cubic feet  
Estrin make, must go!  
Any reasonable offer  
Call Iain or Laura 251-4488

**For Sale**

Electric Estrin Wheel  
Excellent Condition  
\$300  
Call Catherine @ 681-8183  
or studio @ 687-2529

**For Sale**

10 Cubic Ft. Downdraft gas kiln  
\$1400 OBO  
3 cubic Ft. low-fire electric kiln  
\$450 OBO  
Call Simone 275-2724

# APPLY NOW!



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AT THE CANADIAN CRAFT MUSEUM JUNE 27TH - SEPTEMBER 1ST  
1996

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**APPLICATION DEADLINE MARCH 31ST!!!**

**ENTRY FORM  
OFF THE WALL EXHIBITION**

Name \_\_\_\_\_

Address \_\_\_\_\_

Postal Code \_\_\_\_\_ Phone/Fax # \_\_\_\_\_

MEMBER FEE \$25.00 \_\_\_\_\_ NON MEMBER FEE \$35.00 \_\_\_\_\_

Title of piece \_\_\_\_\_ Size (in cm) \_\_\_\_\_

Brief Description \_\_\_\_\_

For Sale? \_\_\_\_\_ Price or value \_\_\_\_\_

Please submit this form and fee to:  
Potters Guild of B.C., 1359 Cartwright Street, Vancouver, B.C. V6H 3R7, by MARCH 31st 1996  
**DO NOT SEND WORKS UNTIL MAY 5TH 1996**